

***Anil Revri: Into the Light***

**Project Space**

American University Museum  
at the Katzen Arts Center

**PROJECT • SPACE**

***Anil Revri: Into the Light***

First published by Anil Revri in 2021 in conjunction with the exhibition *Anil Revri: Into the Light*, curated by Eleanor Heartney, art critic, author and independent curator, American University Museum at the Katzen Arts Center, Washington, DC, October 16–December 12, 2021

All rights reserved under international copyright conventions. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any other information storage and retrieval system, without prior permission in writing from the publisher.

Publication:

© Anil Revri 2021

© American University Museum 2021

ISBN 978-1-7375274-0-4

Essay:

Eleanor Heartney. Contributing Editor to *Art in America* and *Artpress*, author and independent curator.

Images/design:

© Anil Revri 2021

Photography:

Neil Greentree

American University Museum Staff:

Sharon Christiansen, Manager, Museum Operations and Visitor Services

Elizabeth Cowgill, Marketing & Publications Specialist

Jessica Pochesci, Acting Registrar

Jack Rasmussen, Director & Curator

Kevin Runyon, Preparator

This catalogue is funded in part by the American University Museum at the Katzen Arts Center, Washington, DC.

[www.anilrevri.com](http://www.anilrevri.com)

[american.edu/museum](http://american.edu/museum)



AMERICAN UNIVERSITY MUSEUM  
COLLEGE of ARTS & SCIENCES

## **Contents**

### **Essay**

Page 5

*Anil Revri: Into the Light*

Eleanor Heartney. Contributing Editor  
to *Art in America* and *Artpress*, author  
and independent curator

### **Works**

Page 15

Geometric Abstractions 2020

Mixed media on handmade paper

18 x 18 inches

Page 35

Geometric Abstractions 2019

Mixed media on handmade paper

40 x 30 inches

Page 55

*Ram Darwaza* 2009/2011

Mixed media on canvas

60 x 50 inches

### **Artist's biography**

Page 61

### **About the author**

Page 85





## Essay

**Eleanor Heartney**

Contributing Editor to *Art in America* and *Artpress*, author and independent curator



## Into the Light

Western art historians tell two very different stories about the emergence of modern art. One is the story of the triumph of rationality, scientific reason, individualistic self-expression, and freedom from all forms of superstition. The other is an account of artists' recoil from the materialism, instrumentalism, and dehumanization of the industrialized world. In the first story, abstraction points straight to the reductive reality of Frank Stella's "What you see is what you see." In the other, it is a doorway to the realm of spirit, inner truth and heightened consciousness.

Until recently, this second story has received far less attention than the first. But driven, perhaps, by the ever more destructive consequences of our misplaced faith in technology and progress, the spiritual origins of modern art are being more deeply examined. Recuperation of overlooked figures like Hilma af Klint, Agnes Pelton, and František Kupka, as well as revelations about the spiritual explorations of canonical figures like Mondrian, Kandinsky, and Malevich underscore the deep spiritual roots of western abstraction. And a dive into their sources reveals that modernist art was born from the cross fertilization of spiritual ideas from East and West.

As an artist raised in India who has lived and worked for almost forty years in the United States, Anil Revri is an embodiment of this rich transcultural tradition. His geometric abstractions are breathtakingly beautiful drawings and paintings composed of receding lines,

checkerboard patterns, nesting rectangles, and metallic dots that draw the eye into complex spaces that seem to exist simultaneously on multiple planes. Each work presents a symmetrical composition ordered around a central point, but beyond that, they display a wide variety of organizational principles. Some are largely flat, some describe a deep perspectival space, while others present optical illusions. There are architectural motifs—suggestions of windows, stages, floors, and vaults. In some works, amorphous cloud-like vapors linger in the far distance. The sparkle of metallic paint and depthless graphite evoke flickering stars in the night sky, while the symmetrical patterns and close bands of marks bring to mind the weave of rugs or textiles. But at the same time these works resist any definitive allusion to the world as we know it. They are finally, themselves, defining spaces that exist only in the eye and mind.

How are we to understand this work? Revri's geometric abstractions can be appreciated simply for their formal beauty, but this would be to shortchange their power. To the western eye, there are echoes of minimalism—of Sol LeWitt's grids, for instance, or Agnes Martin's luminous nets, or the bands of stripes in Frank Stella's early black paintings. Many evoke the vanishing point of Renaissance perspective and its desire to impose order on the visible world. But there are also echoes of the sacred geometry embodied in Islamic decoration, Buddhist mandalas, and Tantric yantras, those intricate diagrams articulating the structure of the cosmos. However, Revri's works are neither depictions of

observable reality nor illustrations of spiritual ideas. Rather, they are designed to draw the viewer into a meditative space where a sense of one's unity with the universe becomes palpable.

Revri offers some vivid metaphors to describe his intentions. In one of our conversations he evoked Sufi dancers captured in a moment when one hand is pointing toward the sky and the other toward the ground. Like them, his art becomes a conduit for the energy passing between realms. In another conversation he spoke of the experience of looking out the window of an airplane as it rises from the ever-diminishing landscape below. It passes into a thick fog of clouds and then miraculously bursts into the clear blue sky above. Such moments of enlightenment, liberation, and freedom are what he strives for with his art.

The idea of art as a tool for expanding consciousness is not new, although it has been overshadowed in the West by the idea of art as representation, self-expression, or conceptual play. But the early modernists were spiritual seekers who drew on ideas from philosophies like Theosophy and Anthroposophy that attempted to synthesize Eastern and Western religious experiences into a single system of thought. Piet Mondrian envisioned his paintings as models for the creation of cosmic equilibrium. Hilma af Klint saw herself and her work as conduits for messages from her spirit guides. František Kupka believed his paintings could communicate with viewers through telepathic vibrations. The spiritual conception of art is even more powerful in many

non-western traditions. Australian aboriginal sand painters create coded narratives that awaken the spiritual presences embedded in the landscape. Buddhist mandalas provide metaphysical and symbolic maps of the cosmos.

Although he resists identification with any specific dogma, Revri reveals that Tantric visualization techniques employed in his own meditative practice encourage him to access the subconscious mind, thereby allowing him to explore the depths of psychic space. Reciting his mantra, he enters into an intuitive state where the works unfold in an unpremeditated way. He works from the outside in, first delineating the frame that will contain the work and moves toward the center. This follows the path through which he guides his viewers. He notes that each work presents three successive stages. The foreground is the conscious world of the here and now, the middle ground moves into the realm of the subconscious, and the farthest vanishing point is the space of infinity, where the unconscious takes over.

Infinity, in these works, is the place where the ego falls away and is replaced by a sense of unity with the cosmos. The idea of infinity was very important to the early modernists. It suggested a realm beyond the three dimensions of the sensible world. Such ideas reflected developments in mathematics around non-Euclidian geometry and anticipated Einstein's theories about the existence of a fourth dimension that he called space-time. Infinity also finds expression in Jung's idea of the collective uncon-

scious with its universal archetypes that reach across cultures and times. Today, such ideas mesh with our own acceptance of the world wide web as a kind of immaterial space that extends indefinitely and expands our experience far beyond the scope of our physical bodies.

For Revri, the tripartite organization of his geometric abstractions reflects a sense of the elasticity of time and space when one is “in the zone”—where the creative impulse takes over. Again, he offers a vivid picture to suggest this experience. “Suppose you are on a wide boulevard under an arch,” he says. “We have been taught that going forward is the future, while where you stand is ground zero, or the present. Behind you is the past. But if you turn around, everything changes. The past becomes the future. It’s all about your perception of reality.”

This description hints at the source of these compositions. Revri sees his geometric abstractions as narratives that take him, and he hopes, his viewers, on a meditative journey into the unconscious. This unconscious is composed of memories and emotions triggered by momentary perceptions and events. The journey toward the infinite is thus also a journey into the psyche. “Infinity is a mirror image,” he remarks.

He sees these works as the natural outcome of his earlier concentration on abstracted landscapes. Those works were his focus for the first twenty years of his career. His landscape paintings are fluid, dreamlike compositions created with thin washes of turpentine and oil.

They are translucent and cloudlike, full of forms on the verge of dissolving into the atmosphere. On the surface, they seem the polar opposite of his current preoccupation with symmetry and geometry. But for Revri, the landscapes are about the outside world as an extension of his unconscious. For the last twenty-five years, he has simply reversed direction, turning inward to explore the terrain of memory.

Revri's geometric abstractions are, as he notes, painted in monastic colors—gold, silver, maroon, black, and white—creating a sense of harmony and peace. They are about the reconciliation of opposites. In the spirit of the Tantric yantra, these works are in communication with a female deity whose energy is nurturing, healing, and creative. They are designed to awaken the feminine spirit that exists within all of us. Revri credits his mother, a classical Indian dancer, as an important influence on his geometric abstractions. He describes the experience of watching her dance—a lone figure on the stage—as not unlike the concentrated energy of the still center that pulls the eye into his works. And he describes how the classical dancer tells a story using only subtle gestures and facial expressions. In a similar way, he translates the narratives of memory into a visual language of lines, dots and colors. Their geometry is designed to take us backward and forward at the same time. “When you see an open window in the work, you have reached the goal,” he says.

An intellectual grasp of concepts surrounding consciousness, spirituality,



and metaphysics is not necessary for the perception of these works. Instead, Revri uses art to draw us toward an experience of wholeness and peace. In *The Varieties of Religious Experience*, his groundbreaking 1902 study of the transcultural nature of religious traditions, William James maintained, "Our normal waking consciousness, rational consciousness as we call it, is but one special type of consciousness, while all about it, parted from it by the filmiest of screens, there lie potential forms of consciousness entirely different."<sup>1</sup> With these geometric abstractions, Revri encourages us to pull aside the screen and see what lies beyond.

Notes:

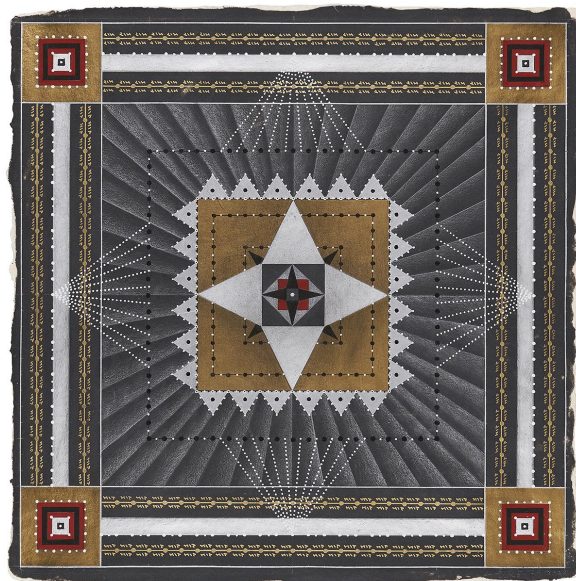
1. William James, *The Varieties of Religious Experience: A Study in Human Nature*, (Longmans, Green & Co., 1902), 34.



## **Geometric Abstractions**

Mixed media on handmade  
paper, 18 x 18 inches

*Geometric Abstraction 1, 2020*  
Mixed media on handmade paper, 18 x 18 inches

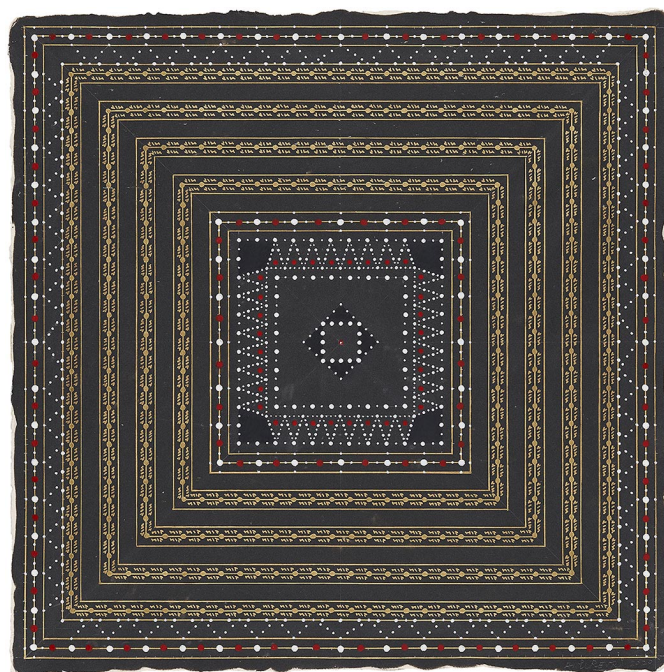


*Geometric Abstraction 8, 2020*  
Mixed media on handmade paper, 18 x 18 inches



*Geometric Abstraction 2, 2020*  
Mixed media on handmade paper, 18 x 18 inches

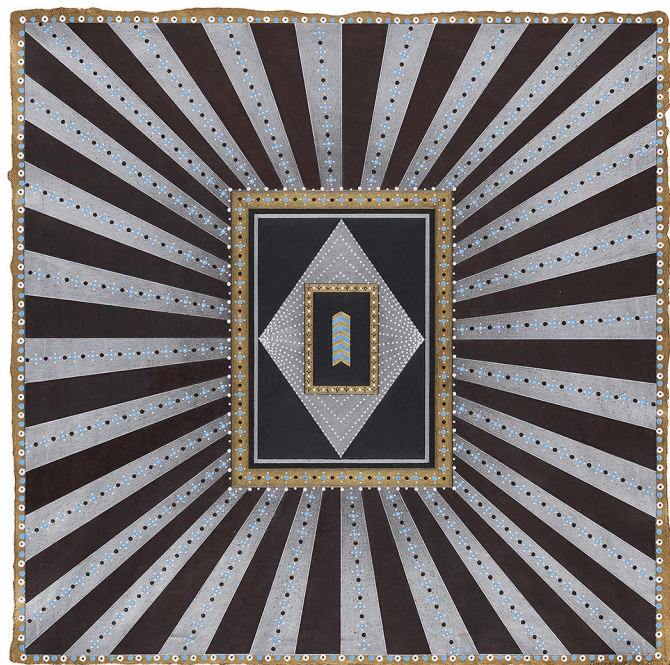




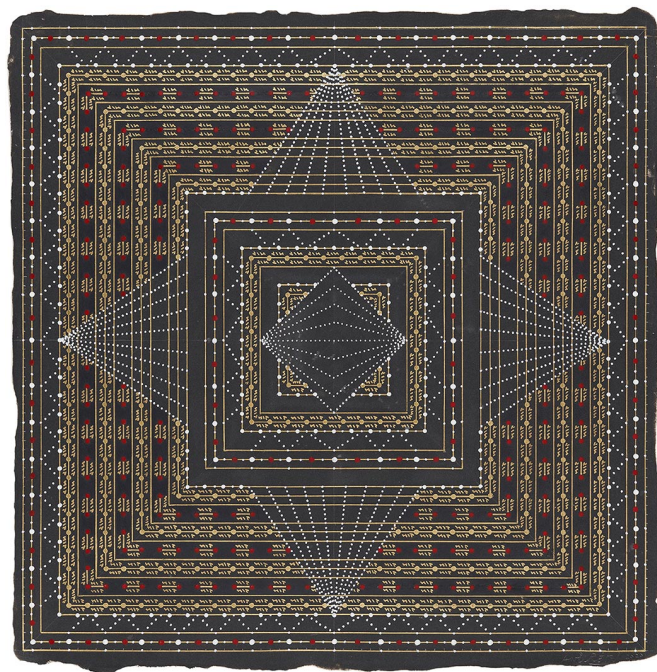
*Geometric Abstraction 5, 2020*  
Mixed media on handmade paper, 18 x 18 inches



*Geometric Abstraction 7, 2020*  
Mixed media on handmade paper, 18 x 18 inches

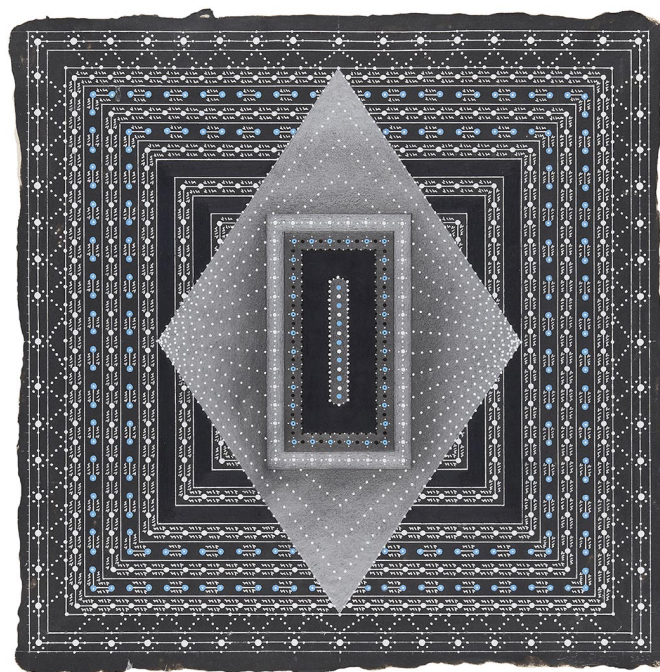


*Geometric Abstraction 3, 2020*  
Mixed media on handmade paper, 18 x 18 inches

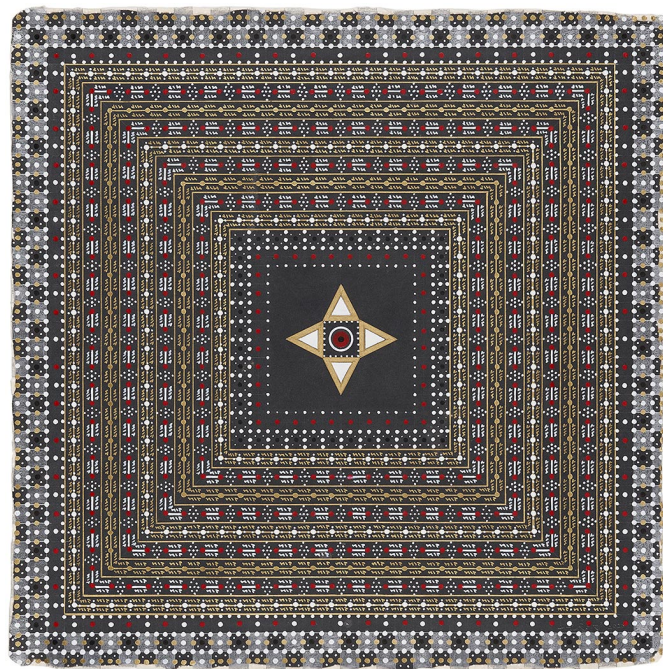


*Geometric Abstraction 4, 2020*  
Mixed media on handmade paper, 18 x 18 inches

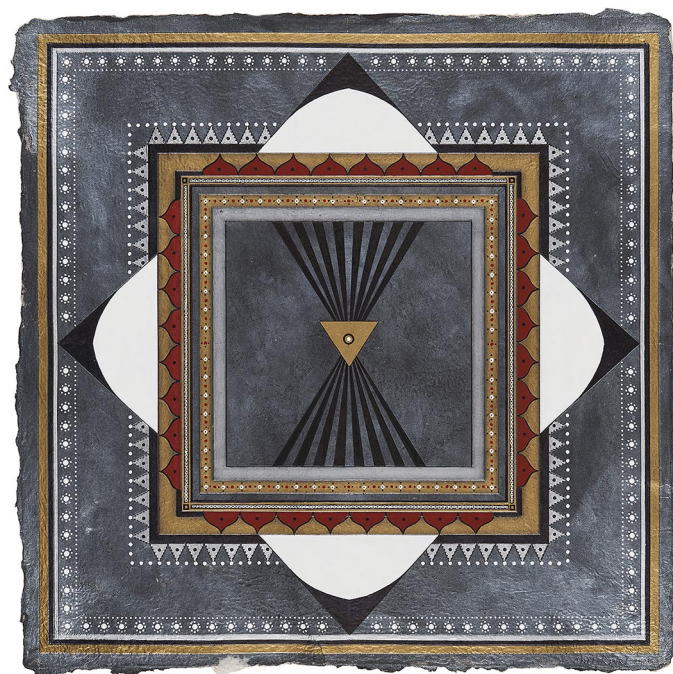




*Geometric Abstraction 6, 2020*  
Mixed media on handmade paper, 18 x 18 inches



*Geometric Abstraction 9, 2020*  
Mixed media on handmade paper, 18 x 18 inches



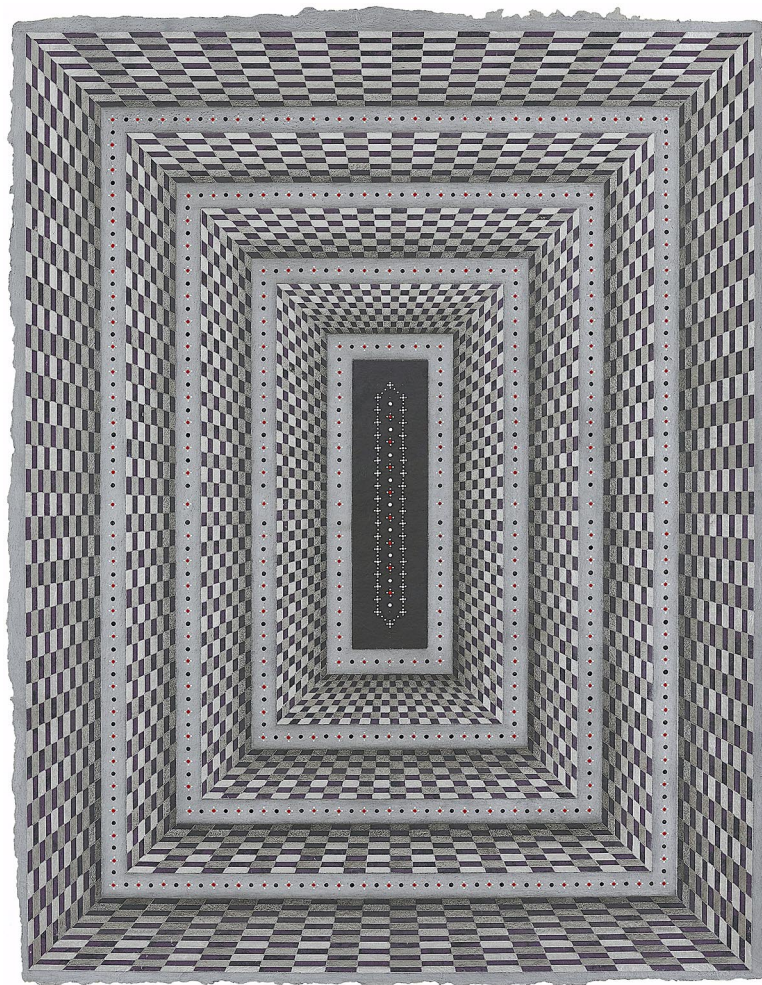


## **Geometric Abstractions**

Mixed media on handmade  
paper, 40 x 30 inches

*Geometric Abstraction 1*, 2019  
Mixed media on handmade paper, 40 x 30 inches



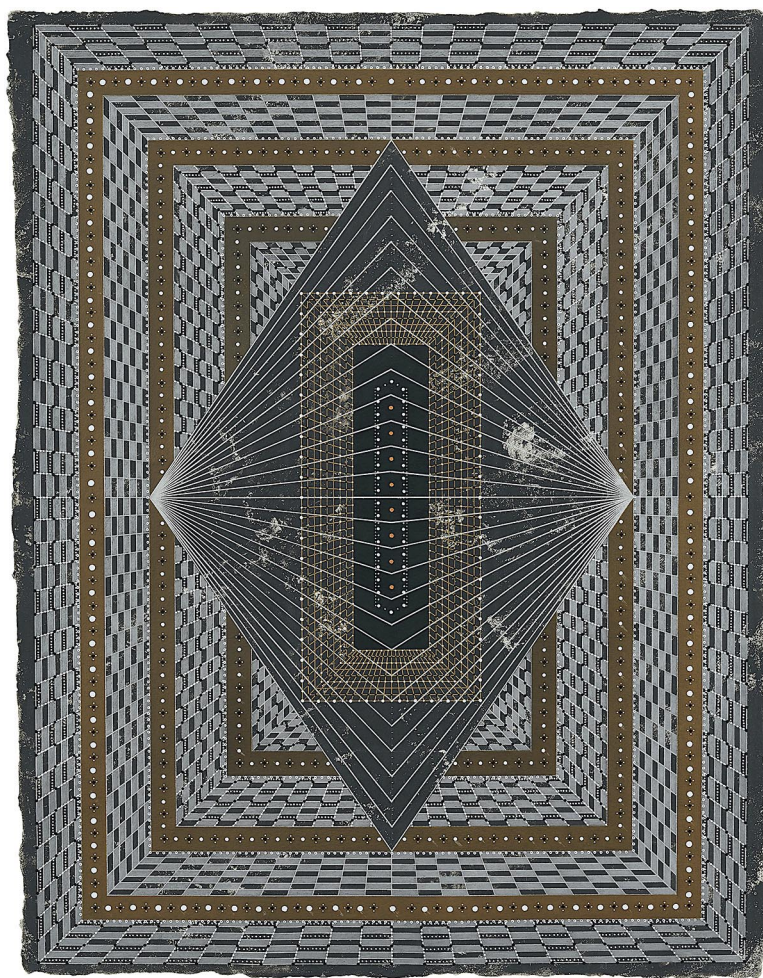


*Geometric Abstraction 2*, 2019  
Mixed media on handmade paper, 40 x 30 inches

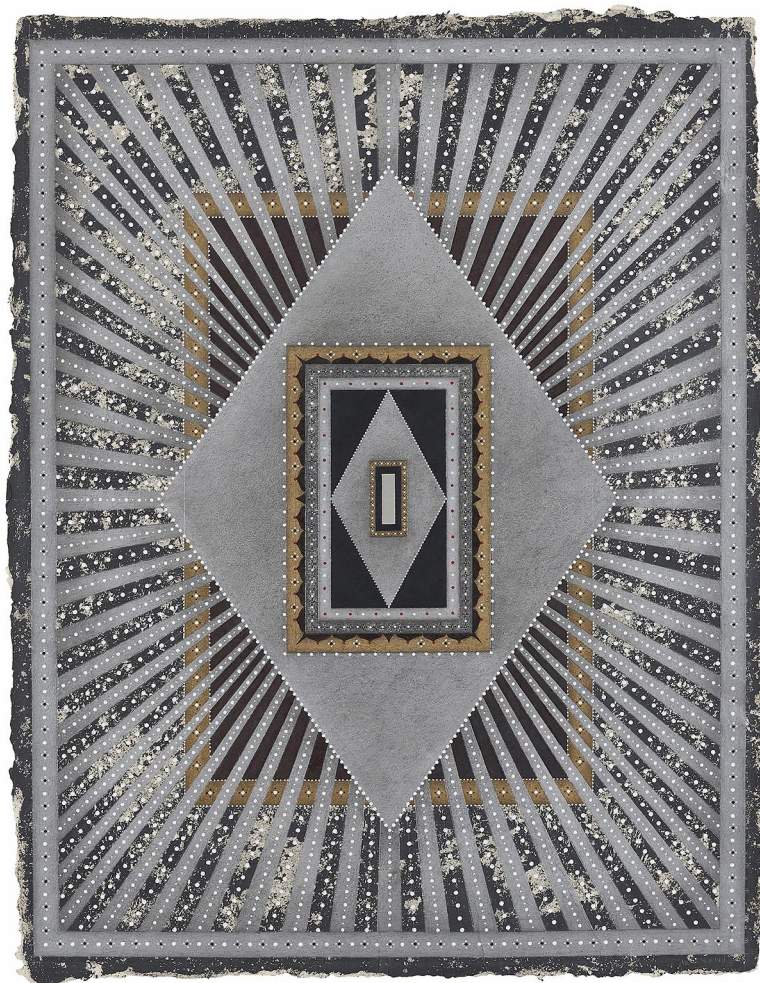


*Geometric Abstraction 3*, 2019  
Mixed media on handmade paper, 40 x 30 inches





*Geometric Abstraction 4*, 2019  
Mixed media on handmade paper, 40 x 30 inches



*Geometric Abstraction 5*, 2019  
Mixed media on handmade paper, 40 x 30 inches



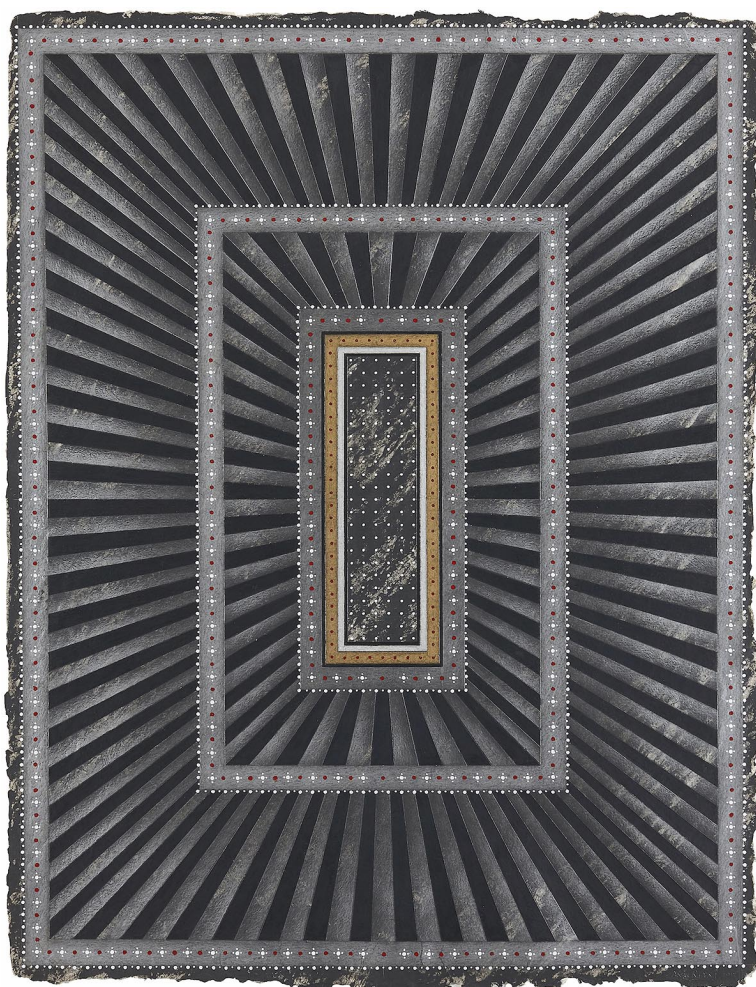


*Geometric Abstraction 6*, 2019  
Mixed media on handmade paper, 40 x 30 inches

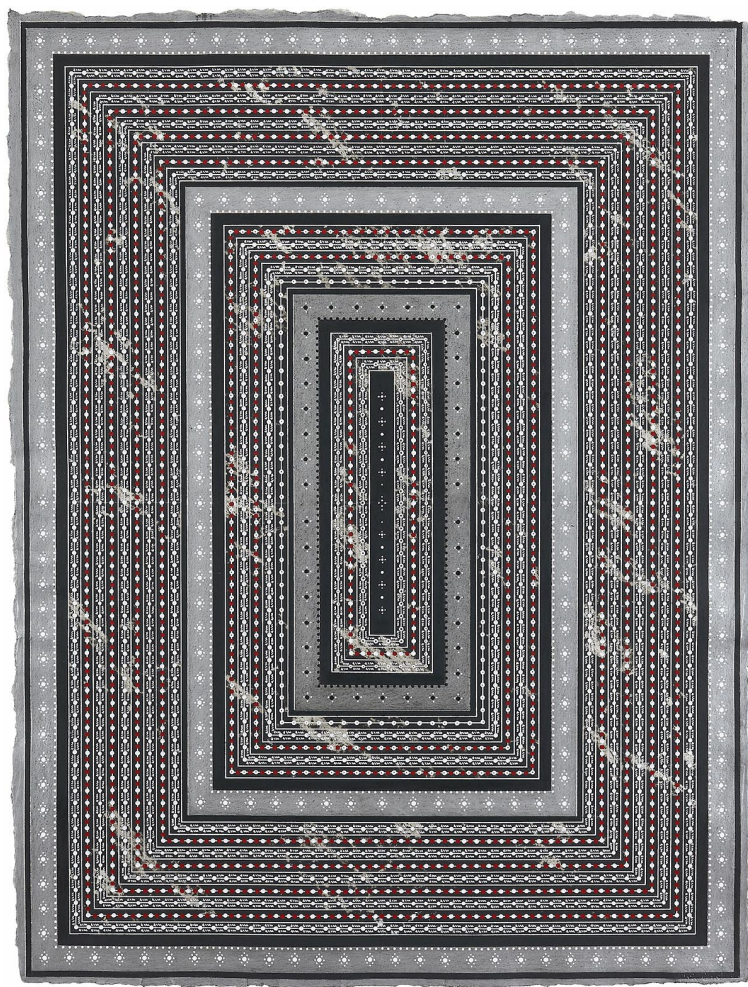


*Geometric Abstraction 8*, 2019  
Mixed media on handmade paper, 40 x 30 inches





*Geometric Abstraction 7*, 2019  
Mixed media on handmade paper, 40 x 30 inches



*Geometric Abstraction 9, 2019*  
Mixed media on handmade paper, 40 x 30 inches





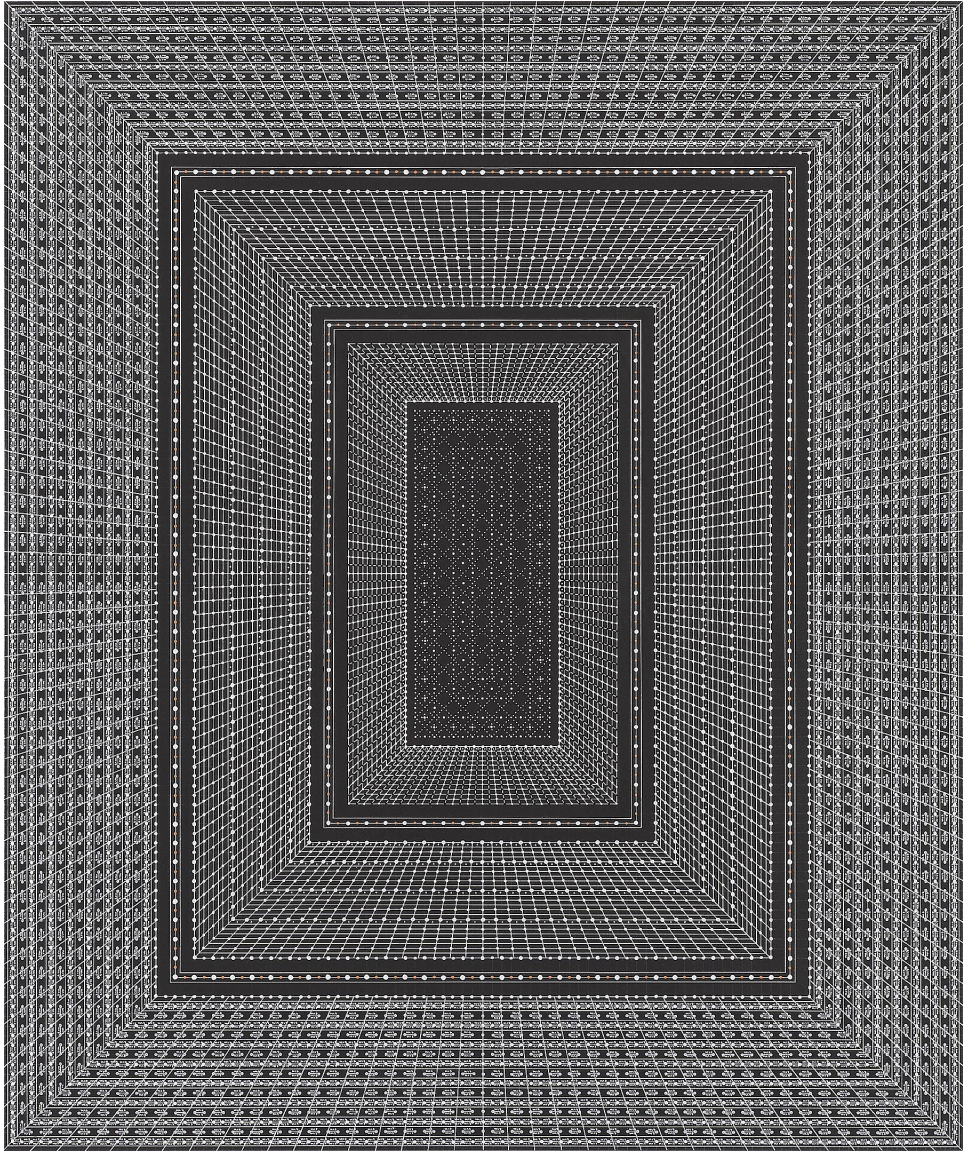


***Ram Darwaza***

Mixed media on canvas  
60 x 50 inches

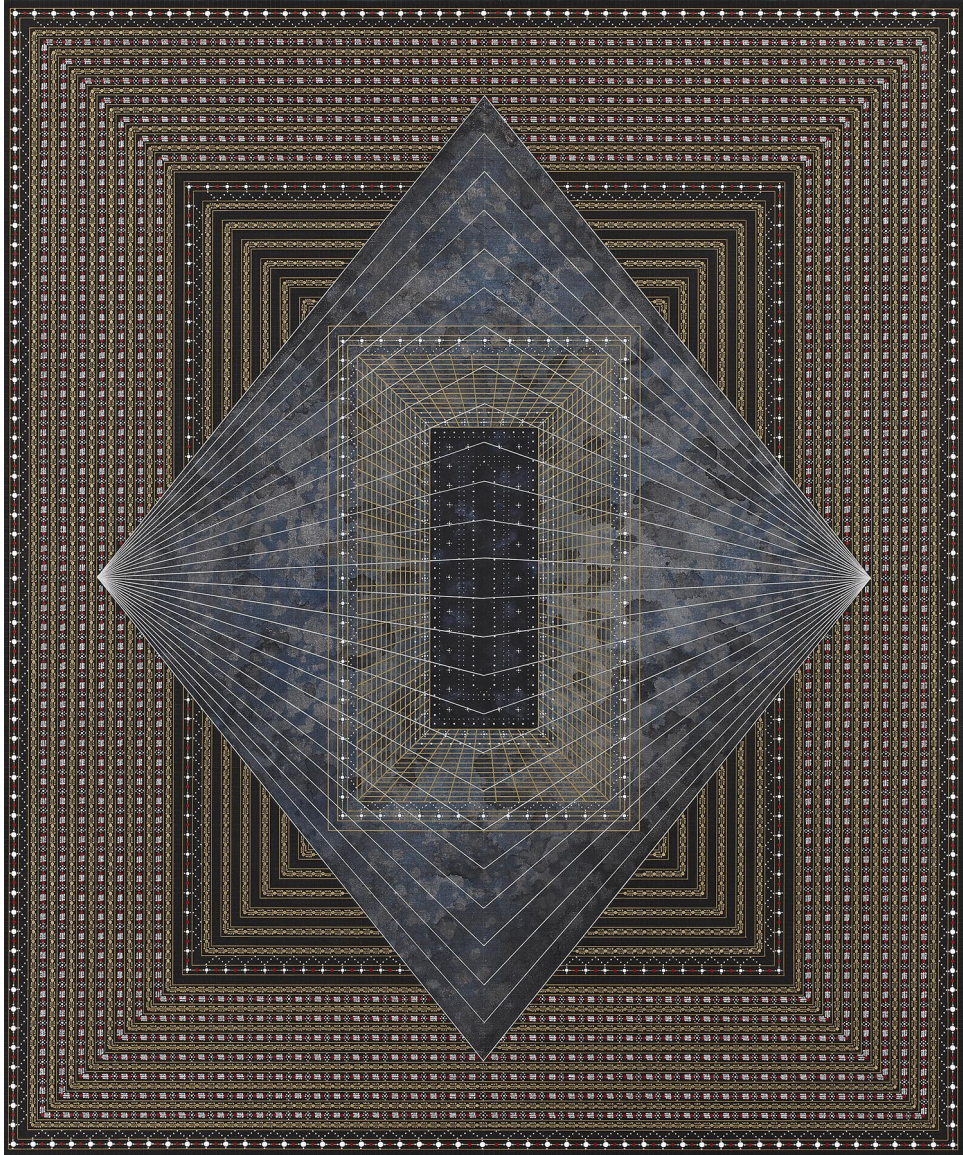
*Ram Darwaza 3, 2009*  
Mixed media on canvas, 60 x 50 inches  
Collection of Mr. and Mrs. Jindia





*Ram Darwaza 11, 2011*  
Mixed media on canvas, 60 x 50 inches  
Collection of Mr. and Mrs. Jindia









## Artist's biography



## **Education**

1995

BFA graphic design. Corcoran College of Art + Design, Washington, DC

1977

BFA interior design. Sir J.J. School of Art, Mumbai

## **Museum shows**

American University Museum at the Katzen Arts Center, Washington, DC

Baltimore Museum of Art, Baltimore, MD

Corcoran Gallery of Art, Washington, DC

F. Donald Kenney Museum, St. Bonaventure University, St. Bonaventure, NY

Fort Worth Museum, Dallas, TX

Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ

Jewish Museum of Florida, Miami, FL

OAS, Art Museum of the Americas, Washington, DC

Peabody Essex Museum, Salem, MA

Tempra Museum, Malta

## **Solo shows**

2021

*Anil Revri: Into the Light*. Project Space, American University Museum at the Katzen Arts Center

2012

*Anil Revri: Faith And Liberation Through Abstraction*. American University Museum at the Katzen Arts Center, Washington, DC

2011

*India Art Summit*, New Delhi. Represented by The Fine Art Company, Mumbai

2007

*Prakriti*. Sundaram Tagore Gallery, New York, NY

Vadehra Art Gallery, New Delhi

2005

*Quantum*. Sundaram Tagore Gallery, New York, NY

2004

*In Search of Self: Paintings and Drawings by Anil Revri*. Corcoran Gallery of Art, Washington, DC

*In Search of Self: Paintings and Drawings by Anil Revri*. Sundaram Tagore Gallery, New York, NY

2002

*Cultural Crossings: First Anniversary of 9.11*. The IndoCenter of Art & Culture, New York, NY

2001

*Cultural Crossings*, Fourth Presbyterian Church, Chicago, IL

*Cultural Crossings*, F. Donald Kenney Museum, St. Bonaventure University, NY

2000

*Cultural Crossings*, Millennium World

Peace Summit of Religious and Spiritual  
Leaders, Waldorf-Astoria, New York, NY

1999

*Cultural Crossings*, Arts Club of  
Washington, Washington, DC

IMF Gallery, Washington, DC

1997

American Institute of Architects,  
Washington, DC

1996

Indian Council for Cultural Relations,  
New Delhi

India International Centre, New Delhi

1995

Mount Vernon College, Washington, DC

1993

American Institute of Architects Head-  
quarters Gallery, Washington, DC

1992

National Arts Club, New York, NY

1991

New India House, New York, NY

1990

India International Centre, New Delhi

1987

Shridharani Gallery, New Delhi

1985

Festival of India, M. Darling Ltd.,  
New York, NY

1981

Foyer du Beffroi, Tours, France

Meridien Hotel, Paris

1980

India House, London

India Tourist Office, Paris

Alliance Française de Delhi

Taj Art Gallery, Mumbai

1978

Galerie 't Atelier, Eindhoven,  
The Netherlands

Gallery Chemould, Mumbai

1977

Bhulabhai Memorial Institute, Mumbai

Cymroza Art Gallery, Mumbai

Academy of Fine Arts, Calcutta

Shridharani Gallery, New Delhi

1976

Jehangir Art Gallery, Mumbai

**Group/juried shows/art fairs**

2018

*Fall Exhibition.* Aicon Gallery, Palo  
Alto, CA

2017

*Interwoven Dialogues: Contemporary  
Art from Africa and South Asia.* Aicon  
Gallery, New York, NY

2016

*The Corporeal and the Cosmic*. Aicon Gallery, New York, NY

*Art Dubai*. Represented by Aicon Gallery

2015

*Abu Dhabi Art 2015*. Represented by Aicon Gallery

*ArtInternational*, Istanbul. Represented by Aicon Gallery

*The Story of Indian Modern Art*. Aicon Gallery at Bryant Street Gallery, Palo Alto, CA

2014

United States Embassy, Art in Embassies Exhibition, Rangoon

*The Chosen: Selected Works from Florida Jewish Art Collectors*. Curated by Bernice Steinbaum, Jewish Museum of Florida, Miami, FL

2012

*Installment 1*. Sundaram Tagore Gallery, New York, NY

2011

*Art Miami*. Represented by Sundaram Tagore Gallery

Asian Art Fair, Hong Kong. Represented by Sundaram Tagore Gallery

*Pulse*, Los Angeles. Represented by Sundaram Tagore Gallery

Houston Fine Art Fair. Represented by Sundaram Tagore Gallery

Aspen Art Fair. Represented by  
Sundaram Tagore Gallery

*Scope*, Basel. Represented by Sundaram  
Tagore Gallery

*Continuum*. Sundaram Tagore Gallery,  
Hong Kong

*India Art Summit*. Represented by  
Sundaram Tagore Gallery

2010  
Singapore Art Fair. Represented by  
Sundaram Tagore Gallery

*The Sacred Arts of Asia*. Curated by  
John Ford. Asian Arts & Culture Center,  
Towson University, Towson, MD

2009  
*Here and Now*. Sundaram Tagore  
Gallery, Hong Kong

2008  
Zurich Art Fair. Represented by  
Sundaram Tagore Gallery

Toronto Art Fair. Represented by  
Sundaram Tagore Gallery

*In Your Mind's Eye*. Sundaram Tagore  
Gallery, New York and Hong Kong

*Checkpoint 3, Ilgen*, Berlin. Works by  
Christina Barroso, Ali Hassan, Fré Ilgen  
and Anil Revri in conjunction with a  
talk on global art

*Lights and Shadows: Art from Asia and  
the West*. Sundaram Tagore Gallery,  
Beverly Hills, CA



*Art Chicago*. Represented by Sundaram Tagore Gallery

International Art Fair, New York, NY.  
Represented by Sundaram Tagore Gallery

*Art Dubai*. Represented by Sundaram Tagore Gallery

2007  
Florence Biennale, Italy

Asian Contemporary Art Fair, New York, NY. Represented by Sundaram Tagore Gallery

Toronto Art Fair. Represented by Sundaram Tagore Gallery

*Colors*. Sundaram Tagore Gallery, New York, NY

*Gateway Bombay*. Peabody Essex Museum, Salem, MA

DC Art Fair, Washington, DC.  
Represented by Sundaram Tagore Gallery

*Art Miami*. 17th International Modern + Contemporary Art Fair. Represented by Sundaram Tagore Gallery

2006  
Asian Art Fair, Shanghai. Represented by Sundaram Tagore Gallery

*Heart of DC*. City Hall Art Collection, Washington, DC

*Next Level*. Sundaram Tagore Gallery, New York, NY

*East/West*. Sundaram Tagore Gallery,  
New York, NY

Asian Art Fair, Hong Kong. Represented  
by Sundaram Tagore Gallery

Chicago Art Fair. Represented by  
Sundaram Tagore Gallery

Asian Art Fair, The Armory Show, New  
York, NY. Represented by Sundaram  
Tagore Gallery

*Collaboration as a Medium: 25 years of  
Pyramid Atlantic*. Maryland Art Place,  
Rockville, MD

2005

*Searching for a Path: Contemporary  
Expressions by Seven Artists*. Asian Arts  
Gallery at the Asian Arts & Culture  
Center, Towson University, Towson, MD

*Secret Places/Silent Journey*. The Art  
of Kit-Keung Kan, Yuriko Yamaguchi,  
Juliane Min, Foon Sham, Anil Revri,  
and Chul-Hyun Ahn. CapitalOne  
Headquarters Gallery, McLean, VA

*Collaboration as a Medium: 25 years  
of Pyramid Atlantic*. PEPCO Gallery,  
Washington, DC

*Art Miami*. Represented by Sundaram  
Tagore Gallery

Chicago Art Fair. Represented by  
Sundaram Tagore Gallery

2004

*Erasing Borders: Passport to  
Contemporary Indian Art of the  
Diaspora*. Curated by Sundaram Tagore

at the Indo-American Arts Council, Inc.,  
New York, NY

2003

*About Time*. Corcoran Alumni  
Invitational Show. Juror: Ms. Lisa  
Messenger, Curator of Modern Art,  
Metropolitan Museum of Art, New  
York, NY

2002

*India: Contemporary Art from  
Northeastern Private Collections*. Jane  
Voorhees Zimmerli Museum, Rutgers  
University, New Brunswick, NJ

2001

*Lichtenstein and Beyond: Recent  
Acquisitions of Modern Prints and  
Drawings*, Corcoran Gallery of Art,  
Washington, DC

2000

All Media Juried Show. Arlington Arts  
Center. Juror: Jane Farver, Regional  
Curator, 2000 Whitney Biennial and  
Director of the List Visual Arts Center  
at MIT, Boston, MA

1999

*Grolla D'oro*, Italy

Malta Bienalle, Malta

*Pyramid Atlantic: Washington Area  
Artists*. Arts Club of Washington,  
Washington, DC

Fellowship Recipient Exhibition. DC  
Commission on the Arts and Humanities/  
NEA, Washington, DC

1998

*Pyramid Atlantic: A Study in Collaboration*. Curated by Mary Anne Goley, Director, the Federal Reserve Board Exhibitions. The Federal Reserve Board, Washington, DC

Contemporary Print Fair, Baltimore  
Museum of Art, Baltimore, MD.  
Represented by Pyramid Atlantic

*Neighbors: The Corcoran at the OAS*, the Art Museum of the Americas, Washington, DC. Jurors: Ana María Escallón, Director, OAS and Samuel Hoi, Dean, Corcoran College of Art + Design, Washington, DC

21st Annual Art on Paper, MFA.  
Gallery on the Circle, Annapolis, MD.  
Juror: Eliza Rathbone, Curator of Contemporary Collections, the Phillips Collection, Washington, DC

International Juried Show '98. New Jersey Center for Visual Arts, Summit, NJ. Juror: Nan Rosenthal, Consultant, 20th Century Art, Metropolitan Museum of Art, New York, NY

1996

*December in Japan*. Japan Information & Culture Center, Washington, DC

Wallace Galleries, New York, NY

*Watermarks*. The Athenaeum, Arlington, VA. Jurors: Willem de Looper, artist and former curator of the Phillips Collection and art historian William Kloss, Mansion Art Gallery, Rockville, MD

Juried Exhibition, Arlington Arts Center, Arlington, VA. Juror: Howard Fox, Curator, Contemporary Art, Los Angeles County Museum of Art, Los Angeles, CA

1995

Fourth Annual Corcoran Alumni Exhibition. Corcoran Gallery of Art. Jurors: Sally Troyer, Troyer Fitzpatrick Lassman Gallery and Marsha Mateyka, Marsha Mateyka Gallery, Washington, DC

Penn State University Juried Exhibition. Central Pennsylvania Festival of the Arts. Juror: Tom Nakashima, Professor of Painting, Catholic University, Washington DC

Laurel Art Guild Juried Exhibition, Montpelier Cultural Arts Center. Juror: Barry A. Nemett, Chairman, Painting Department, Maryland Institute and College of Art

*Songs of Tagore*. Set design for Battery Dance Company, New York. Exhibited at Alliance Française, New York, NY; Marvin Theatre, George Washington University, Washington, DC; Fort Worth Museum, Dallas, TX; Labuda Theatre, Allentown College, Allentown, PA; Sofia Music Weeks Festival, Bulgaria; Varna Summer Festival, Bulgaria and the Malta Festival, Poland

1994

Gallery 84, Inc., New York, NY. National Juried Exhibition. Juror: Theodore F. Wolfe, Art Critic, the *Christian Science Monitor*

*Light*. Capitol Hill Arts League, Washington, DC. Juror: Margery E.

Goldberg, Director, Zenith Gallery,  
Washington, DC

Northern Virginia Fine Arts Festival,  
Reston, VA

DCAC, First Anniversary Exhibition,  
Washington, DC

1980  
Punjab Lalit Kala, Chandigarh, India

### **Grants**

2000  
Exhibition Sponsors for *Cultural Crossings* at the Millennium World Peace Summit of Religious and Spiritual Leaders, Waldorf-Astoria, New York, NY:

Mr. & Mrs. Thomas F. Cullen

Mr. & Mrs. Shoaib Hashmi

Embassy of India

Mr. & Mrs. John D. Mussells

Washington Art Associates

1998  
Visual Arts Fellowship, DC Commission  
on the Arts and Humanities/NEA

1997  
Small Projects Grant, DC Commission  
on the Arts and Humanities/NEA

Sponsors for the American Institute  
of Architects exhibition catalogue:

American Institute of Architects

The Boeing Company

Mr. Steve Drill

Fox River Paper Company

*Interiors & Lifestyles*, India

Textron

Washington Art Associates

1996

Air India travel grant

Indian Council for Cultural Relations,  
New Delhi

1985

Air India travel grant

1981

Indian Council for Cultural Relations,  
New Delhi

Sanskriti, India

### **Awards/publications**

2021

*Anil Revri: Into the Light*. Exhibition catalogue with an essay by Eleanor Heartney, American University Museum at the Katzen Arts Center, Washington, DC

2017

*Fracturing Conceptual Art: The Asian Turn*. Essay by Fré Ilgen, 1<sup>st</sup> International Forum, Art Platform Asia

2014

Fré Ilgen. *Artist? The Hypothesis of Bodiness: A New Approach to Under-*

*standing the Artist and Art.* (Wasmuth GmbH, 2014)

2012

*Anil Revri: Faith and Liberation Through Abstraction.* Exhibition catalogue with an essay by Donald Kuspit, American University Museum at the Katzen Arts Center, Washington, DC

2007

*Gateway Bombay.* Exhibition catalogue with an essay by Susan S. Bean, Peabody Essex Museum, Salem, MA

*Anil Revri: Prakriti.* Exhibition catalogue with an essay by Robert C. Morgan, Sundaram Tagore Gallery, New York, NY

Anil Revri. Exhibition catalogue with an essay by Michaël J. Amy, Vadehra Art Gallery, New Delhi

2004

*In Search of Self.* Exhibition catalogue with an essay by James W. Mahoney, Corcoran Gallery of Art

*Erasing Borders: Passport to Contemporary Indian Art of the Diaspora.* Exhibition catalogue, Indo-American Arts Council, Inc., New York, NY

2001

*Graphis Poster Annual 2001* poster design for Georgetown University, Washington, DC

2000

51st Annual Show. Art Directors Club of Metropolitan Washington, Washington, DC



1999

First Prize, *Grolla D'oro*, Italy

First Prize, Malta Biennale, Malta

Graphis *Promotion Design 1* invitation  
design for the Friends of the Corcoran  
Gallery of Art

1998

14th Mayor's Arts Awards finalist,  
Washington, DC

1997

Graphis *Poster Annual 1997*, two  
posters: *Homage to Tadanori Yokoo*  
and *Homage to Yusaku Kamekura*

1995

Annual Show. Art Directors Club  
of Metropolitan Washington,  
Washington, DC

1994

*Real Show*. Art Directors Club of Metro-  
politan Washington, Washington, DC

Federal Crop Insurance Corporation, USA

1980

First Prize, Punjab Lalit Kala,  
Chandigarh, India

### **Selected collections**

Air India, Mumbai and New York

Alliance Française de Delhi

American University Museum at the  
Katzen Arts Center, Washington, DC

Asian Art Museum, Berlin

Baroda Rayon, Mumbai

Battery Dance Company, New York, NY

Corcoran Gallery of Art, Washington, DC

DC Commission on the Arts and  
Humanities, Washington, DC

Foray International, New Delhi

Great Eastern Shipping Co., Mumbai

ITDC Hotels, India

Library of Congress, Washington, DC

Ministry for Broadcasting, New Delhi

Ministry for Energy, New Delhi

Oberoi Hotel, New Delhi

Vikas Publishing House Pvt. Ltd.,  
New Delhi

Sanskriti, New Delhi

Smart Technology, LLC, Naples, FL

Tata Sons Ltd., Mumbai

Tempra Museum, Malta

Teximpor, Paris

Trident Exports, New Delhi

US Department of State. Art in Em-  
bassies Program, US Consulate, Mumbai

The John A. Wilson Building, City Hall  
Art Collection, Washington, DC

## Selected reviews

2019

*42 Best Indian Art of the Past Images.*  
Collection by Lassi with Lavina.

2016

Saburikatha. "Anil Revri mesmerizes his audience." WORDPRESS.COM

Pallavi, Pundir. "A Place to Call Home," the *Indian Express*.

Banerji, Debasish. "Contours, History and Grouping."

*Islamic Arts Magazine.*

2014

Melwani, Lavina. "Contemporary Indian Art - Image of the day - Ram Darwaza," 21 June.

2012

"Artist Anil Revri Creates Wall For Peace." *NRI Today*, October.

Art Beat With Sean Rameshwaran.  
WAMU 88.5, 20 September.

Baratco, Trevor. "Flight delayed? Enjoy some art." *LoudounTimes.com*

"Wall For Peace." *Daily Concepts*.  
6 October.

Rajghatta, Chidanand. "Arts, airports, and flights of fantasy." *The Times of India*, 24 August.

Augustine, Blessy. "Anil Revri's Installation Wall For Peace Streams Holy Messages." *BLOUIN ARTINFO*, 24 August.

"Moments of Peace." *India Abroad*,  
17 August.

Frank, Peter. *The Huffington Post*,  
28 March.

Weiss, Ellyn. "Slow down for Anil Revri  
at the Katzen." *GessoHead*, 8 February.

Coleman, Michael. "Introspective  
Indian Artist Meditates on Religion  
and Beyond." *Washington Diplomat*,  
29 February.

"Anil Revri: Faith and Liberation Through  
Abstraction." *Daily Campello Art News*.

Patel, Vibhuti. "Anil Revri's solo show  
in Washington, DC." *Taj Magazine*.

Essley, Liz. *The Examiner*, 25 August.

Narayan, Laxman. "Finding a place  
for peace." *The Hindu*, 23 August.

*Sirohi, Seema*. "The mind's eye."  
*The Hindu*, 21 April.

"A Journey in Search of Self."  
*India Review*.

Jenkins, Mark. "Meditation tools  
embellish the OM." *The Washington  
Post*, 29 March.

2011

Jain, Madhu. "Anil Revri." *Take on  
Art*, July/August.

2007

Jain, Madhu. "Living the American  
Dream." *Washingtonian Magazine*,  
1 December.

Rajagopalan, Meera. "Gateway Bombay." *INDIA New England*, 16 July.

Jain, Madhu. "In a Bombay State of Being." *DNA*, 21 June.

2005

Amy, Michaël. "Anil Revri at the Corcoran." *Art in America*, January.

2004

McLaughlin, Caitlin. "Painter Of All Times." *Asian Art News*, November.

O'Sullivan, Michael. "Anil Revri's Doors of Perception at Corcoran." *The Washington Post Weekend*, 23 June.

Sirohi, Seema. "Om is where the Art is." *The Telegraph*, Calcutta, 20 June.

2003

Kak, Smriti. "An artist making a mark with Cultural Crossings." *The Tribune*, Chandigarh, 11 July.

2002

"Zimmerli Opens Window on India." *Princeton Info.com*, 12 June.

2001

Shaw-Eagle, Joanna. "Print Masters at Corcoran." *The Washington Times*, 8 December.

Prakash, Uma. "Keeping Faith." *Asian Art News*, March/April.

2000

Mahoney, J. W. "Anil Revri's Inner Order." *Washington Review*.

1997/8

"Portraits of Achievement in the Asian-American Community." *Avenue Asia*.

1997

Ravenal, Cornelia. "Coming in from the Cold." *Interiors & Lifestyles*, India Biannual.

"The 500 Most Influential Asian Americans." *Avenue Asia*.

1996

Chopra, Suneet. "Art Equity: Opt for Indian Images." *The Financial Express*.

Chopra, Suneet. "Weaving Realities." *The Hindustan Times*, 21 December.

Malik, Keshav. "Getting Away from Memory." *The Sunday Times of India*, 15 December.

1990

Mago, P. N. "Pictorial Beauty: The Chinese Way." *Patriot*, 23 April.

1987

Chaitanya, Krishna. "Classicism Marks Revri's Snowscapes." *The Hindustan Times*, 8 November.

Mohan, Jag. "Anil Revri's Essays and Poems Through Paints." *Mainstream*, 21 November.

1981

"Anil Revri au Beffroi." *L'ESPOIR*, 9 May.

1980

Vasudev, Uma. "In Muted Colours, Muted Pain." *The Hindustan Times*.

Caur, Arpana. "Call of the Unknown." *The Sunday Standard*, 13 July.

1978

"Landschap: Kunstenaar uit India een week in 't Atelier." *Eindhoven Dagblad*, 12 August.

R. G. K. "Anil Revri." *The Illustrated Weekly of India*, 23 April.

1977

Sanghvi, Vir. "A Search for Expression." *Economic Times*.

"Anil Revri." *The Statesman*, Calcutta.

"A Touch of Anil." *The Junior Statesman*, Calcutta.

#### **TV/radio**

2017

V-ideo artist's series, Mumbai

2012

ITV, *Image-in-Asian*, "Wall For Peace" at Dulles International Airport, Washington, DC

2009

*The Frank Islam Show*. TV interview, Arlington, VA

2007

CNN-IBN. *The Art of Investing: From International Strokes to Desi Shows*. TV interview, New Delhi

2000

*Vision of Asia*. TV interview, Fairfax, VA

1996

*Amul India Show*. TV interview,  
New Delhi

1991

Voice of America. Radio interview,  
New York

1985

*Eye on Asia*. TV interview, New York

1980

BBC TV interview, Manchester, UK

1978

Radio Brabant, The Netherlands

BBC Radio interview, Manchester, UK

Door Darshan. TV interview, New Delhi

1976

Door Darshan. TV interview, Mumbai



## About the author



## Eleanor Heartney

Eleanor Heartney is a New York-based curator, art critic, and author with a special interest in the relationship of art, politics, and spirituality. In two recent books she explores the role that religion plays in the work of contemporary artists who were raised as Catholics, and the debt that contemporary art and culture owes to ancient apocalyptic texts. She has contributed essays to numerous books, monographs, and exhibitions that explore contemporary and modern art's debt to various religious traditions. She has also written extensively on contemporary Asian art, the politics of culture, and the influence of feminist ideas on contemporary art.

Heartney's books include *Critical Condition: American Culture at the Crossroads* (Cambridge University Press), *Postmodernism* (Tate Publishing), *Defending Complexity: Art Politics and the New World Order* (Hard Press Editions), *Postmodern Heretics: The Catholic Imagination in Contemporary Art* (Midmarch Arts Press and Silver Hollow Press), and *Art and Today* (Phaidon) and *Doomsday Dreams: the Apocalyptic Imagination in Contemporary Art* (Silver Hollow Press). She is a co-author of *After the Revolution: Women who Transformed Contemporary Art*, and *The Reckoning: Women Artists of the New Millennium*, both from Prestel Publishing. She has also written and contributed to monographs on such artists as Shirin Neshat, Dale Chihuly, Mel Chin, Liza Lou, Santiago Sierra, Tim Rollins and K.O.S., Kenneth

Snelson, Roxy Paine, Eduardo Kac, Richard Bell, Trenton Doyle Hancock, Masami Teraoka, James Surls, Petah Coyne, Kimsooja, Orlan, Andres Serrano, Agnes Denes, Mary Miss, and Marisol.

Curatorial projects include exhibitions at numerous venues, including the Institute of Contemporary Art, Boston, Museum of Contemporary Art, North Miami, the American University Museum at the Katzen Arts Center, Washington, DC, the Neuberger Museum of Art at SUNY Purchase, and the City Gallery at Waterfront Park in Charleston, South Carolina. Heartney is a Contributing Editor to *Art in America* and *Artpress* and has written on contemporary art issues for many other publications, *Artnews*, *Art and Auction*, *The New Art Examiner*, the *Washington Post* and the *New York Times*. She has lectured nationally and internationally and was Critic in Residence for the MFA Program at Montclair State University in New Jersey from 2007–2015. She is past president of AICA USA, the American section of the International Art Critics Association. Heartney's awards include the College Art Association's Frank Jewett Mather Award for Distinction in Art Criticism and fellowships from the Asian Cultural Council and the New York Foundation for the Arts. In 2008 she was honored by the French government as a Chevalier dans l'Ordre des Arts et des Lettres.